

THE MUSICAL WORLD.

A Weekly Record of
SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,
CONNECTED WITH THE ART.

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THURSDAY, OCTOBER 13, 1842.

LET us address ourselves to the notice and consideration of the remaining principal music-giving institutions of the metropolis*—we had intended to have devoted a much more ample space, and to have taken a remoter and fuller survey of each, than the somewhat early commencement of the season and its manifold promise now permit—mental foresight differs widely with physical prevision—by the latter, space and objects increase as we approach them; by the former, the great most commonly is made to dwindle—we spread before us a wide map of intentions and hopes, which, alas! too frequently proves but the mountain picture of molehill reality—however, it is gratifying to know that the societies to which we have now to draw, or awaken attention, present little in their respective histories or proceedings but unruffled progress, right and sensible management, and merited prosperity; and if we merely enumerated their several titles, thereby showing that we hold them in memorable regard, and acquainting any not yet initiated, of the fact, that such pleasure-yielding unions are invitingly open to them, we shall perhaps fulfil all that is useful or desirable to be said.

The CHORAL HARMONISTS had its rise, where light and wisdom originally rose, in the East, in the year 1831. Its attention is devoted to the due rendering of works which have won for themselves and their composers a just claim to the title, Classic. It is supported by moderate subscription, and the members are assisted in their laudable operations by many of the most eminent professors, instrumental and vocal. The Society often treats its unoperative members and friends with entire works,

* For notices of the "Ancient Concert," "Philharmonic," and "British Musician Societies," see previous numbers.

which, through their length, difficulty, and other causes, are but rarely performed elsewhere; and the talent and judgment employed upon them, guarantee the most satisfactory results. Six concerts are given during the winter months; and the familiar and friendly intercourse between all parties produced by the long-continued association of the members and their professional adjuncts, places them amongst the most agreeable reunions, as well as the most creditable performances of the metropolis.

The SOCIETA ARMONICA is another praiseworthy amateur society, which, like the preceding, may be considered as slips from the great Philharmonic trunk—branches that, banana-like, have shot away from the original stem, and taken root for themselves—each choosing its own soil and fertilizing material from the "rejected and despised" of the parent tree; the former availing itself of solid choral efforts; the latter interspersing its concerts with the light spring blossoms of Italian song. During the season of her Majesty's Theatre the subscribers have an opportunity of hearing the whole of the Italian exotics in succession; together with much music of the most sterling character very creditably produced, and the principal instrumental soloists of the season. The Society has been for several years under the sole management of Mr. Forbes—latterly, we are told, he has undertaken the entire responsibility of it upon his own shoulders; if so, it entitles him to high praise, both from his amateur and professional friends; and it is to be hoped that the spirit of the enterprise will long be rewarded by commensurate success.

The SACRED HARMONIC SOCIETY has made itself too well known by its vigorous exertions and giant strides, to need any revelation of its nature or quality at our hands. It is, indeed, a noble institution, entitled to all praise, and all success—the art and the profession owe much to it, for

the concerts of the Society have brought stores into familiar re-acquaintance that were fast gliding into oblivion; and by the employment of vast numbers of singers and instrumentalists to perfect their performances, large sums have been disbursed in professional channels, and many an artist plucked from the shade and fostered into popularity. We rejoice to state that the Society will resume its performances in Exeter Hall this winter; and there we trust it will flourish, and take deeper root through many a changeable season—it has prospered from this wise and sufficing cause—that it has relied upon sterling materials rather than its own individual merits—let it bear in mind that Gulliver, who was a giant in Lilliput, was but a dwarf in Brobdingnag—and so relying, still may it proceed in triumph.

Of the MELODISTS, MADRIGAL, CATCH, and GLEE Societies or Clubs it is hardly needful to speak—they have been so long established that they have become pretty generally known, and to those unacquainted with their particular and distinctive merits, their several titles offer sufficing explanations. To these and numerous junior societies, which may be considered as entitled to the twin denomination of musical and convivial, we would fain whisper a word or two in good part—we are no teetotallers, or maudlin objectors to the joys of the banquet hall—we deem that Anacreon was a philosopher, as well as a poet, a musician, a bacchanal, and a lover, and we esteem him the more highly for that his philosophy encompassed so large a variety of enjoyment—but we should like to see such societies entirely Anacreontic, and to have their doors thrown wide to the admission of the fair, as Anacreon himself would have dictated had he been the law-giver—a salutary hint might be taken from a notice respecting the CONCENTORES SOCIETY in another part of our paper, without destroying the true convivi-

ality, much less the harmony of their meetings. The day, we trust, is coming, when every member will take his lady on his arm, and when music will derive its only possible enhancement from the sunning smile of beauty. C.

THE BERKSHIRE MUSICAL FESTIVAL.

(From our own Correspondent.)

Reading, Oct. 6, 1842.

DEAR WORLD.—Many reasons induced me to come down here, and among them, the fine weather—my predilection for the neighbourhood—(for Reading is one of the prettiest places in England, and the surrounding country savours of paradise,) the general attractiveness of the music advertised for performance—and the names of one or two of my most favourite vocalists, which I perceived in the announcements. I expected a pleasant trip, and have not been altogether disappointed, though a spice of melancholy has tinged the stream of joyous hope on the bosom of which I was borne into the woody scenery of Berkshire; but with this nor yourself, nor your readers have anything to do; it is my own secret, and in my own breast must live and die.

On my arrival this morning by the train, (about half past-eleven,) the town presented a most animated appearance. Crowds of people paraded the streets, all proceeding in the direction of the town-hall; carriages unnumbered alternately besieged the doors, extending in a line almost the entire length of Friar Street; (the longest in the town;) spectators in holiday attire, and who looked hardly the less gay that they were not among the favoured many privileged to enter the temple of music, blocked up every avenue to the Town Hall, inasmuch that it was with great difficulty I obtained an entrance. On my arrival, I could scarcely find standing room; the spacious hall was literally thronged in every part; a large orchestra, beaming with well-known physiognomies, prognosticative of perfection of performance (excuse alliteration, it is a habit of mine,) gratified my hungry vision with anticipations of approaching pleasure—that quintet of talent and beauty, and talent irrespective of beauty, Madame Caradori Allan, Misses Birch and Dolby, Messrs. Hobbs and H. Phillips, filled up, with the principal choristers, the front row of the orchestra, and the whole scene was in the highest degree exciting and brilliant—the numerous auditory typifying the open mouthedness of expectant delight, the orchestra typifying the smooth consciousness of the power of affording it, and the beatific benevolence of the absolute intention to do so. After the manner of mesdames the conductresses of seminaries, who serve out at dinner the least palatable morsels first, *ex. gra.*, the “stick jaw” pudding (expressive epithet!) before the savoury roast joint, exulting in gravy and brown fat; after the manner of these useful (and economic) members of the community, Mr. Binfield, the able director of the festival, commenced proceedings with the (to me) least attractive part of the morning selection, to wit, the “Stabat Mater,” much vaunted, but to my thinking, little worth; I will never believe Rossini was sober when he composed it, if, indeed, he composed it at all. With regard to its performance, I have nothing to offer but unqualified praise; band, chorus, and soloists were each perfect in their individual departments. The pieces which seemed to give most satisfaction were the duet, “Power eternal,” charmingly sung by Misses Birch and Dolby; the solo of Mr. Phillips; the air and chorus of Madame Caradori; and the quartet, “Hear us O! Lord,” by Misses Birch and Dolby, Messrs. Hobbs and Phillips.

The “Stabat” was followed by an organ concerto of Handel, excellently well performed by Miss Hannah Binfield, accompanied by the orchestra. This, from its rarity, was a perfect treat, and Miss Binfield deserves my gratitude for having been the means of exhumating out of the tomb of oblivion such a fine, fresh, and vigorous old work, no less than my unqualified applause for having, in her playing, done such ample justice. The first movement is a masterly piece of writing—replete with beautiful melody, striking passages and ingenious counterpoint; the two following movements have less interest, but every bar deserves to be heard. There is more real music in this venerable piece of antiquity than in a dozen modern concertos massed into a whole. It did my heart good to hear it. After this, Miss Dolby sang, in a manner that elicited universal eulogium, Handel's aria, “If guiltless blood;” the fine energy she infused into the first part, and the tender pathos which characterised her delivery of the last, proved how well she understood and appreciated the impassioned music allotted to her. A chorale of Luther, (full choir,) and Haydn's “With verdure clad,” gracefully executed by Miss Birch, led to the climacteric of the morning's performance, Mendelssohn's magnificent version of the forty-second psalm, “As the hart panteth after the water brooks.” This superb composition must surely have been placed in the programme as a satirical commentary on the “Stabat,” which preceded it. In all which the latter wants, the former shines preeminently. I know not whether most to admire, the lovely chorus “As the hart pants,” with which the psalm opens; the exquisitely beautiful air, with trumpet obligato, “For my soul thirsteth for God,” which has a yearning in it enough to melt the heart of Beelzebub himself; the extraordinary solo, “For I had gone forth most gladly,” with the chorus, “Why, my soul art thou so vexed,” brimful of the most delicious Mendelssohnisms; the fine recitative, “My God! within me is my soul cast down;” the singularly original quintet with which it is interlaced; or the overpowering final chorus, endless, yet ever exciting, carrying you on from climax to climax, (yet utterly free from *anti-climax*), till the head reels, and the heart sickens with excessive and almost painful emotion. To one who combines a thorough feeling for poetry and music, I know of no intenser gratification than listening to the performance of this noble psalm; and, on the present occasion, save here and there a few slips of the band; (rare enough to be passed without notice;) a slight mystification among the soloists in the quintet; and some few and far between wrong notes from the chorus, I could find little fault with the execution. Mr. Phillips, Miss Birch, Mr. Hobbs, and Madame Caradori, outshone themselves, and Mr. Grattan Cooke displayed both feeling and discrimination in the obligato oboe part to the air, “My soul thirsteth for God.”

After this came, “Let the bright seraphim,” which may be very edifying to such as admire it, but to me I must confess it to be a dose most difficult of ingurgitation, and this with all deference to Madame Caradori's singing, and Mr. Harper's trumpeting, both of which (barring the execrable cadence) were worthy of all praise. A selection from a MS. oratorio of Mr. Binfield followed, but was scarcely done justice to, and I must defer an opinion of its merits till I can have an opportunity of hearing it again—it seems to possess a good vein of melody. The morning's performance concluded superbly with a selection from the “Messiah;” the parts most worthy recording were Mr. Hobbs's “Comfort ye my people,” Miss Birch's “Rejoice greatly,” Madame Caradori's “I know that my Redeemer,” and Miss Dolby's recitative and air, “O thou that tellest,” in which the delicious quality of this young lady's voice was displayed to eminent advantage. The quartet, by Misses Birch and Dolby, Messrs.

Hobbs and Phillips, “Since by man came death,” was also beautifully given, and the choruses were admirable for accuracy and power. Mr. Binfield presided most efficiently at the organ, and Mr. G. F. Harris conducted with his wonted ability. There were seven hundred and fifty persons present. A concert takes place in the evening, of which you shall have an account by to-morrow's post.

Oct. 7.—The concert last night, which took place in the Town Hall was very fully attended, upwards of six hundred persons being present. Like most miscellaneous selections, it contained among much that was good, a considerable quantity of indifferent matter. The overture to “Zauberflöte,” played somewhat too slow, but with great precision, was followed by Bennett's delightful old madrigal, “My mistress is as fair as fine,” which was encored. After this came a prize ballad by Mr. Hobbs, which, like the generality of prize ballads, was somewhat maudlin; it treated of “Lubin,” glancing superficially at “Youth's delight,” and other such matters. Mr. Hobbs being encored in his prize ballad, regaled us with yet another prize ballad, very much resembling the first, except inasmuch as the accompaniment was a trifle more jovial than that of its predecessor. Then came the hunting chorus from the “Seasons”—an insipid aria of Donizetti, sung by Madame Caradori—a duet, harp and concertina, by Miss Hannah Binfield and Signor Giulio Regondi, the composition (!) of M. M. Labarre and De Beriot, (rather a descent for Miss Binfield, from Handel down to M. M. Labarre and De Beriot,)—another Italian insipidity, from the pseudo-sentimental pen of Bellini, by Miss Birch—and last and least a superlatively soporific trio of Corelli, excellently played, however, by Messrs. Cramer, Lindley, and Howell. After this, a song entitled “Genius singing to Love,” composed by Miss Hannah Binfield, and displaying no ordinary degree of musical feeling, was most charmingly sung by Miss Dolby, and very enthusiastically applauded. A duet “Non fuggir,” by Guglielmi, though well executed by Madame Caradori and Mr. Hobbs, was destitute of a single idea beyond the direct common-place, so much so, that Mr. John Parry's irresistible “Mamma is so very particular,” which immediately followed, and concluded the first act, was quite a relief; he was as usual loudly encored, and substituted another song, still better, in its place.

The second part opened with the overture “Prometheus,” played with infinite spirit, but not always with that accuracy (especially on the part of the wind) which so well-known an overture ought to ensure. Yet another Italian platitude, by that king of florid nothings, Donizetti, was then warbled by Madame Caradori, and Hummel's quintet for piano, violin, tenor, violoncello, and double bass which succeeded it, dry as it is on ordinary occasions, was an absolute *bonne bouche* after such a flimsy piece of trumpery; the quintet was excellently well performed by Miss Susan Howell, (a very young but evidently a very talented pianist), Messrs. Cramer, Binfield, Lindley, and Havell. A ballad, “The dream,” by Miss Birch, the composition of Mr. Knight, came next, followed by a *grand* so designated fantasia, for the melophonic guitar, the composition of M. Thalberg, and executed by Signor Regondi; this was succeeded by Schubert's “Wanderer,” which Miss Dolby sang to perfection, accompanying herself most admirably; I must, however, again protest against this clever young lady desecrating her ability by the frequent choice of such a worthless composition—which is literally nothing but a tissue of meaningless patches and inflated bombast. Miss Dolby, who can execute truly fine music with such exquisite feeling, and such artist-like skill, ought to adhere to that which has already raised her so high in the estimation of every reflecting lover of art, and not court popular applause by descending to flatter popular false taste. A glee of Sir H. R.

Bishop's (one of his feeblest) "Good night, good rest," was well sung by Miss Birch and Dolby, Messrs. Hobbs and John Parry. A septetto of Neukomm for wind instruments, though giving occasion for displaying the abilities of Messrs. Carte, Lazarus, Baumann, Harper, and other eminent artists, was of so overpoweringly somniferous a character that it actually sent me to sleep—in stating which, I intend no ill compliment to the excellent performers, of whose talent, exercised on a more interesting composition, I should be the first to speak in terms of merited approbation. After this, Madame Caradori gave a Scotch air, which was encored, and lastly the immortal John Parry, by a couple more of his unequalled drolleries, sent the assembly reeling out of the room, in a state of absolutely hysterical convulsions. Thus much for the concert, and thus much for the Berkshire Festival for 1842, which has been one of the most successful ever recollected. The Festival was originally instituted by the father of Mr. Binfield, about forty years ago, and has been triennially continued by the present spirited director to this time—it is entirely the speculation of Mr. B. to whom the greatest praise is due for his indefatigable exertions, and for the admirable manner in which every thing was conducted. Band, chorus, and soloists, all good, and the selection generally admirable, it would have been hard if other than success had been the result. Adieu, next week I shall be at Birmingham, and will let you hear about the doings at the first concert of the "Musical Institute" on Tuesday. Misses Dolby and Marshall, are engaged, among others of less note.—Yours, J. W. D.

THE THREE GREAT SCHOOLS OF MUSIC.

From the French of M. Choron.

CONTINUED FROM PAGE 307.

THE SCHOOL OF FRANCE.

If the Italians have been the inventors in all the branches of musical art, if they have brought almost all of them to perfection, and the Germans have brought to the same point those which the former have left imperfect, what then have the French done? it will be asked, what right have they to appear as a school after the people who seem to have achieved everything? The reasons follow in few words. The French have invented some particular branches, and have in those points exercised some real influence; in many other instances they have been good imitators; they have embodied with their imitations a sentiment and style peculiar to themselves, and they have put into their compositions an order and a respect for rules which other people have generally neglected; and in these respects they have merited to serve as examples, and consequently to be considered as possessing, on several accounts, a school which is their own.

The French were, at the epoch of the renovation of the arts, the first to follow the example of the Flemish. Several French composers, such as Regis, Du Fay, Caron, Binchois, and others, are even mentioned as having preceded them; but we do not speak of them here, as no part of their compositions remain; and others, such as

Bromel, J. Mouton, Fevri, &c., are designated as having marched side by side with the Flemish; in short, N. Gombert, whose name is evidently French, is distinguished by W. Finck, as having surpassed his master, the famous Pasquin, as having advanced the art of fugue. This splendour of the French school lasted throughout the reign of Francis I., but the religious disturbances which began about 1550, and which were prolonged till near the end of the reign of Henry IV., the bloody and exterminating wars they occasioned, the profanation of the chief of the churches, then the only repositories of music, gave the art a destructive blow; and also by the death of a great number of artists, as well as by the loss of their employment. Henry IV. paid but little attention to music; Louis XIII. was very fond of the art; but the dark and tyrannic Richelieu, who reigned under his name, did not number it among those he thought proper to protect. The troubled minority of Louis XIV. was still more fatal. A space of more than a hundred years elapsed, during which time music not only received no protection in France, but was impeded in every way. Thus the French school remained, during this period, considerably behind that of Italy. It produced but few artists, and those most celebrated hardly attained mediocrity. At last Louis XIV. reigned, and this prince, who was attached to music, who sung and played the guitar well, granted it signal protection. Lully, a Florentine, brought music to the pitch it had attained in Italy; during his age, it seemed to receive a new existence. It was re-established in all the churches, in the theatres, in concerts; and from this period it has not ceased to be cultivated with more or less advantage, as may be judged from the detail we shall make of the progress of the French in the different branches of the art.

With respect to the foundation of the system, the French have simply followed the steps of the Italians; they have even gone farther with regard to melody. In fact, although the French, in surrendering themselves to their natural impulse, have a species of melody which is peculiar to them, and which is interesting from its freedom and naiveté; yet there happened at this epoch a strange variation, and which has unhappily for some time drawn them very far from the right path. Lully was young on his arrival in France; he was a man of taste and genius, and introducing the melody of Cesti and Cavalli to the French, formed of the two a mixed style, estimable in many respects, but principally on account of its simplicity. This style soon began to fatigue, and the successors of Lully, who had not taste enough to perfect his work, nor sufficient good sense and learning to pursue the track of the Italian school,

which was completing under Scarlatti and his pupils, sought by affected ornaments to conceal poverty of invention. The bad taste which was evident at this epoch in painting, under Coypels, Lemoyne, De Troyes, and others, successors of Le Brun, manifested itself in music. The corruption was extended still further under Rameau, who in science and taste was exactly in this art what Boucher and Vanloo, his contemporaries, were in painting. Unless this music could be heard, it is impossible to form an idea of it; when we have come to this point, we ask ourselves by what means it was possible to arrive at such depravation, and one is tempted to admire the prodigious efforts which must have been made to produce anything so monstrous and absurd. A violent contest took place at the commencement of the eighteenth century between the French and Italian melody, and which lasted throughout that period; and it must be owned, to the shame of the art, that twice the French melody, supported by all the agents of pedantry and ignorance—twice, in spite of public clamour, the degenerate French melody triumphed in the theatre of the opera and the cathedrals of France. At last, after more than sixty years of musical war, the national taste triumphed over the obstinacy of some individuals interested in supporting an erroneous system. The works of Duni, Phillidor, Monsigny, Gretry, Gluck, Piccini, Sacchini, and some others, have given France a melody of a particular character, in which the Italian grace is allied as much as is possible with French learning. It is to be hoped that this order of things will long be maintained.

In practical harmony, if by this term is understood, not the art of stunning by a confused medley and a deafening noise, but that of determining the best chords, according to the nature of the modulation, to select and dispose of the sounds which compose these chords in such a way as to produce the purest and most agreeable effect; in this respect the French have long been far behind the Italians and Germans. Laborde himself, even whilst he maintains a contrary opinion, and J. J. Rousseau, give proofs of this assertion by declaring that no one understands better than the great Italian masters the choice of the bass notes, and those notes of the chords which are the most proper to invest the harmony with its due effect. The French in general know not how to write so well as the Italians and Germans, and this happens from the difference of method. Let us explain this.

In Germany, as well as in Italy, in order to teach composition, they proceed directly towards the end proposed; they commence by giving the pupil the simplest basses, but well-constructed, and suitably modulated;

they enumerate every situation a bass may present; they teach him what chords are most appropriate to each situation, and he is long exercised in accompanying with the harpsichord, the *partimenti*, or figured basses. After this first study they give him melodies; they teach him which are the best basses to place under these melodies, according to the situations of which the enumeration is soon made; then having placed the harmony upon this bass, according to the rules he has already learned, he is taught to write this harmony for two, three, or four, or a greater number of parts, in every species of simple counterpoint; he goes through, in the same manner, superior counterpoints, fugue, and through all styles, and this without discussion or loss of time in useless argument. This method has the double advantage of combining all possible rapidity, and at whatever period the studies may be interrupted, what has been learned will prove useful. The only error that can be charged against the Italian and German professors is, that of not sufficiently explaining the precepts, and of not giving reasons drawn from practice itself. This renders the study painful, and sometimes disgusting, and bestows an air of routine upon a method which is excellent in respect to its general procedure and the foundation of its principles. But when a pupil has courage, this inconvenience does not retard his progress, and his trouble is well repaid by the advantages he derives from this mode of acquiring a style and a great facility in writing.

In France, on the contrary, they generally run into the opposite extreme. For though the origin of the method we have described was common to the French, as well as the Italians and Germans, the same errors which retarded their progress in the art, influenced their progress in the principles of instruction. When, after the reform effected by Lully, it was desired to follow his steps, the means were reduced to a few scattered traditions become quite inadequate, and which appeared still more so when they were committed to ill-conceived, and ill-directed works, such as those by Paron, Mignot, Madin, and others; it was therefore necessary to invent methods more appropriate to the state of the science; but instead of seeking them in the study of the chef d'œuvres of the great masters, and establishing a musical grammar from the best practical works, they had recourse to different sciences, which had but a very distant relation to music. Rameau, who flourished at a time when the taste for physics and mathematics began to be very general in France, having read or heard that a sonorous body, put into vibration, generated, besides the principal sound, its 12th and 17th, endeavoured to found on this phenomenon the theory of inverted harmo-

nies. In the dearth of elementary books upon good principles, those of Rameau were much in vogue; consequently, according to the method introduced by him, there are still great numbers who, to demonstrate composition, begin by expounding to their pupil physical and geometrical propositions, of which they understand nothing, and which besides have really no relation to the question. He must nevertheless be persuaded that these frivolities are the foundation of the high and sublime science of harmony. After having encumbered his mind with this trash, he is given the definition of harmony, which is the science of chords. Chords are defined and described to him; he learns a catalogue of them, and the happiest memory cannot furnish itself with them in less than a year. He is taught all the ways in which they succeed each other; they accustom him to see all the harmony in direct chords, from which alone they prescribe the rules of succession; this obliges him continually to recur to the inconvenient calculation of inversions; besides, the rules are in themselves so vague, so incomplete, and so incapable of application in the greater number of cases, that if at the end of one or two years of such a course of study, the unhappy pupil is presented with a simple bass, he is not in a condition to place the harmony to it, which a pupil of Italy or Germany would put at the end of a few weeks. What does this occasion? He is fatigued and disgusted, renounces the study, and if his profession or taste again lead him towards composition, he hastens to acquire, as he may, by bad principles, a certain habit of trade, which suffices for his use, and he never learns the foundation of his art.

This is the incontestable result produced by the system of the fundamental bass, so exalted by persons ignorant of music as facilitating the means of learning the art; we had better say, to reason on it without understanding it as Roussier, Bethisy, and many other commentators on Rameau have done. To conclude, no study of counterpoint; no study of the styles; no knowledge of the models, whose names they are even ignorant of; these are in few words, and without exaggeration, the ordinary studies of musical composition throughout the whole of France.

It must nevertheless be avowed that the progress of instruction adopted by the Conservatory of Paris, and that which many professors have pursued after the Italian and German methods are exempt from a part of these defects; but it must also be acknowledged, that restrained by local considerations, and by the fear of encountering prejudice, they have not yet effected in this respect all that might be wished.

We have stated all that relates to France, in respect to the principles and foundation

of the system. We will now proceed to the examination of her progress in the several species of composition.

First, in the different branches of the style of the church; and to begin with the style *à capella*; after having received the Roman chant from Saint Gregory, the precious remains of the Greek music, and made in it many successive alterations, they ended by abandoning it for absurd plain chants, composed at the time of the greatest depravation of the art in France, and which are mostly marked by the stamp of ignorance and bad taste. Their *faux bourdons* were nearly the same as those used in Italy; but it is relatively to the counterpoint or plain chant that the French school merits the heaviest reproaches. They do not in France teach writing in this style, but they practise instead, in the cathedrals, a counterpoint made at sight, and which they call *chant sur le livre*. To form an idea of this, figure to yourself fifteen or twenty singers, of all kinds of voices, from the bass to the highest soprano, screaming as loud as they can, each according to his caprice, without rule or design, and causing to be heard at once upon a plain chant, performed by various voices, all the sounds of the system. You will then begin to conceive what must be the counterpoint or plain chant, called in France *chant sur le livre*. But what is yet more difficult to believe is, that there are to be found preceptors of the choir, and chapel masters depraved enough to admire and to maintain in the bosom of their churches so horrible and scandalous a mockery.

(To be concluded in our next.)

CORRESPONDENCE.

DOMESTIC MUSIC FOR THE WEALTHY.

To the Editor of the Musical World.

SIR, — Believing that nothing relating to the science of music and the well being of the professors of the art can be alien to the general scope and design of your journal, I venture to trouble you with a few words on a subject that has long occupied my thoughts, and which being suggestive in its nature, may by possibility be the occasion of good. It is, I believe, undeniable, that the aristocracy of England is rich beyond that of all other nations; the individuals composing it are not, perhaps, generally speaking, illiberal in their habits, and those composing the upper form frequently surround their establishments with appendages of the most splendid and costly description, varying in their nature according to the taste and predilections of the party. A library in one case, a collection of paintings in a second, horses and hounds in a third. But I have never yet heard of a similar outlay in England on behalf of music and its professors, yet there is no lack of desire to be reckoned connoisseurs or patrons. A BAND would surely be no discredit to the establishment of a nobleman! and equally intellectual with some of the pursuits above mentioned. It might be composed of any number of persons, from the chamber *materiel* of a quartet to that of a large orchestre of seventy. The former might be accomplished at a comparatively light cost, and the number of those who are financially

competent to the undertaking and profess a taste for music is legion, while half a dozen of the "Leviathans of the crown" are in a condition to entertain without dismay the thought of the largest musical establishment that could be desired. Much might be said on the subject, showing that such establishments would be good for the art, its professors, and the patrons; and I am not without hope that abler pens may follow my lead. Should this not be the case, perhaps I may again intrude upon your columns.—I am, Sir, your obedient servant,

50, *Burton Crescent*,
Oct. 10th, 1842.

HENRY J. BANISTER.

We quite concur with Mr. Banister in his judicious views and suggestions—it is indeed surprising that in some of the wealthy domestic establishments of our country, which are now-a-days not only marvels of expense, but evidences of the best and most polished taste, that music is still but cabin-cribbed within the rhomboid of a grand pianoforte, and the choral plenitude of a sisterly duet. Queen Adelaide set a tempting example some years since, when she engaged her private band; an example which her royal successor, unfortunately, has not thought proper to follow, and hence, perhaps, the continued neglect of the higher branches of instrumental music by those who can best afford to reward and encourage it. We know of a few opulent individuals who make their homes more happy and holy by the liberal and almost constant engagement of professors, and the enjoyment of their efforts—to these our correspondent's hint may prove acceptable—and to the lords of lofty halls and wide domains, if this should casually attract their eye, or fortunately be brought beneath their notice; to these we say, remember the glorious "Minstrelsie" of your forefathers, and bethink ye of the brightest jewel of the glittering and noble Esterhazies. A composer, an orchestra, and a choir, in our splendid baronial palaces.—Heavens! what a glory would such be to their princely owners—what a refining fire to the habits and sentiments of their lieges—what a fertilizing impulse to the art!

Ed. M. W.

MUSICAL INDELICACY.

To the Editor of the Musical World.

SIR,—I am, with many others, in the habit of considering the "Musical World" as something between the *oracle* and *palladium* of our art, and largely fulfilling the characteristics of each; it is, therefore, matter of surprise and regret to numbers of your readers, that you should have suffered the very indelicate and indecorous publication of a set of quadrilles, purporting to be adapted from the "Stabat Mater," to pass unreviewed, especially when your respectable contemporaries have justly expressed their censure at both the concocter and publishers—indeed, much surprise has been felt that you should have lent the columns of your paper to the advertising of the said derogatory perpetration—disgraceful to all parties, insulting to the feelings of all respectable and right-minded persons, and which can only be intended to please the depraved and wanton. It is lamentable, Sir, to see the name of a clever and rising young English musician in the title page of this abomination—such might have been left to the bad taste and infidelity

of Parisian quadrille-mongers, and so have spared the odium which, alas! we English strugglers can ill afford to sustain. For the sake of the art, the profession, and common decency, it is to be hoped that you will no longer suffer any private consideration to prevent your passing the severest judgment upon this disgusting affair.

I am, Sir, your faithful liege-reader,
Oct. 11th. C. P.

We quite concur in the universal condemnation of this most indecent and absurd affair, but we take leave to exonerate ourselves from the implied censure levelled at our journal by our testy correspondent, since it is no part of our duty to control advertisers in the matter they choose to insert—indeed their announcements very rarely pass under the notice of the Editor. We have no great opinion of the work thus foolishly attempted to be brought into contempt—neither have we any squeamish notions of sanctity—all music is sacred to us, and claims our rescue from the unholy hands of the wrong-headed and mere money-getting—anything which goes to wound the feelings that all decent persons willingly respect, is, to our thinking, an outrage, unpardonable; and no consideration whatever could induce us to withhold or mitigate the censure due to such offence. We expressed as much in reply to two former letters on this subject, in the non-publication of which we exercised a discretion which ought to be respected—since we were loath to draw increased attention to a matter which we trusted the common sense of the parties concerned would assist us in speeding to oblivion—under this impression, had the quadrilles been sent to us for review, we should certainly have committed them to the flames—we trust the few into whose hands they can have passed will do the like.

Ed. M. W.

MUSICAL INTELLIGENCE.

Metropolitan.

COVENT GARDEN THEATRE.

SEMRAMIDE increases in attraction nightly, and each repetition gives additional spirit and *ensemble* to the performance. The extreme difficulty of the part of the heroine in this opera—a difficulty arising from the elaborate music, and the lofty tragedy of the character—is marvellously conquered by Miss Kemble; who, gifted with the histrionic talent of her family, presents her audience with a superb and truthful portrait of the proud and guilty queen in her pomp, her conscience-stricken horror, and her retributive fate; at the same time rendering the music with an artistic skill, that transports the listener fairly out of this dry, matter-of-fact world, and induces a belief that he is visiting some elevated sphere, wherein poetry is the common language, and music the breathing atmosphere. This is the truest test and proof of her great talent, in which we recollect no vocalist on the English stage, save Malibran, who has

ever rivalled or approached her—there is almost always a certain show of music books, and metronomes, in the dramatic performance of singers that destroys, or at least injures the illusion of the scene, and makes one admire the artist, rather than feel the presence of the character—the Italians, who lisp in *solfeggi*, live all their lives in a chorus, and die in a scena, very naturally acquire this ambidexterity of voice and delivery more readily than their neighbours; but very few of them ever arrive at the high perfection to which we have alluded, and which, in the case of Malibran especially, has held us, and hundreds, enchained to the mimic world before us, forgetting our own, and even ourselves. In this respect alone, Mrs. Shaw is somewhat deficient—her singing is of the most refined and captivating quality, and her general conception of the part of Arsace is sensible and effective—it is a part admitting of but little dramatic display, and frequent practice with so eminent an example will, doubtless, have its influence on this lady's evident intelligence and emulative ambition. Mr. Giubilei improves nightly, and richly merits the applause he participates—Mr. Leffler grows more familiar with his somewhat unsuited part, and occasionally makes up his mind to do his best in an unwelcome duty—Mr. Travers, whom we understand to be related to the Romer family, is gaining friends, and deserves so to do. The duet of Semiramide and Arsace in the second act, is encored every evening, and enthusiastic applause follows all the best and most striking points of the opera.

MONDAY EVENING.—Gretry's pleasant little opera, "Richard Cœur de Lion," was revived here with considerable care and cost. This opera, which was composed about fifty years since, is a very pleasing specimen of the renovated French school, relying on its simplicity and easy flow of melody for its effects; and utterly free from the profuse ornament which prevailed in France at an earlier period, and the exuberant accompaniment of the present day; on this account it is interesting to the musician and amateur as one of the links in the advancement of the art; in France it has other attractions, since many of the simple airs have long become household themes, and familiar to the present generation, from the cradle upwards; but our managers have committed a mistake in relying on a similar attraction here; and despite some very beautiful scenery, appropriate costume, and careful stage arrangements, the curtain fell with no very flattering proofs of satisfaction. Mr. Harrison got through the part of Blondel with more vitality than is his wont, and was encored in the duet in the first act, with Miss Rainforth, which is a pretty and captivating trifle, and was well sung. Miss Rainforth played Lauretta, a part

affording her no opportunity whatever. Miss Poole enacted Antonio, and sang the well-known song, "The merry dance I dearly love," very well. Mr. Leffler did Sir Owen. Mr. Travers acquitted himself very well in the spiritless part of Richard, and was encored in the duet with Mr. Harrison, in which the faithful Blondel discovers his long-sought royal master. The new instrumentation of Adolphe Adam is very creditable to his taste and talent, the original simplicity of the composer having been respected, and, indeed, improved by judicious contrasts in the instrumentation. It is to be regretted, that the time and expense bestowed on this piece had not been devoted to some one of the several light operas by native composers, which are known to be languishing in the market. "Richard" will assuredly never repay the establishment.

Provincial.

LEICESTER—Oct. 7.

The Ieanhoe Musical Society.—This association gave its third concert on Thursday last. Miss Newcombe was engaged on the occasion, and acquitted herself very creditably, particularly in the beautiful song, "Lo! here the gentle lark," in which she was pleasingly accompanied on the flute by Mr. C. Matthews. Bishop's glee, "Hark! Apollo," was sung with great spirit and effect; as was also a MS. glee, composed by Mr. E. Mammatt, descriptive of a storm, which was highly dramatic. The instrumental pieces selected, were "Jupiter," the andante movement from Beethoven's first symphony, the "Italiana in Algiers," "Zauberflöte," "Figaro," and MS. overture by Mr. E. Mammatt: all these were given with admirable precision, and, considering the limited extent of the band, with considerable force and expression. Mr. A. R. Reinagle, of Oxford, played Beriot's concerto extremely well, and was most rapturously applauded. A duet for the violin and violoncello, played by Mr. Reinagle and Mr. Edward Mammatt, also gave great satisfaction, and was unanimously encored. The room was crowded with a most genteel audience, who were evidently delighted with the performance.

LEEDS—Oct. 8.

On Wednesday evening last, Mr. James Hill, the choir master of Leeds parish church, delivered a very interesting lecture "On the importance of the study of vocal music." The lecture, which was specially addressed to Sunday School teachers, was delivered, gratuitously, in the Music Hall, Albion-street, and was attended by a highly respectable and numerous audience, there not being fewer than 1230 persons present, including nearly the whole of the Sunday School teachers, several clergymen, and the heads of some of the principal families in Leeds. Mr. Hill said that music might be regarded as a great moral engine, which, when wisely directed, will produce the most beneficial results, and it was regarded in that light by many of the governments of the continent. In Holland, music was employed in prisons as part of a system of reformatory discipline. In Prussia, and, indeed, throughout all the German states, music was taught universally to the people as a branch of common every-day school instruction; and this was the case in the schools of both the higher and lower classes. Music was made by law one of the essential qualifications of every candidate for the profession of schoolmaster. By this means, music was there rendered the cheap

home amusement of all classes, including the lowest portion of the labouring population. Such cheap home amusement was much wanted in this country. Mr. Hill then proceeded to exemplify the Wilhem method of teaching singing. He had a class of juveniles, male and female, about forty in number, averaging from six to fourteen or fifteen years of age, and these he put through a succession of the first lessons in the system, commencing with the diatonic scale. The pupils sang in a manner that was warmly and deservedly applauded three vocal pieces composed by Mr. John Hullah, "The Robin," "The English Child," and "The Violet." The lecture and entertainment concluded with the National Anthem, the whole of the audience joining in chorus; a vote of thanks, on the motion of the Rev. J. Meridith, was given by acclamation to the lecturer; and the assembly separated highly delighted with the proceedings of the evening.

BRIGHTON—Oct. 11.

A concert took place last night in the Newburgh Rooms, at which Mesdames Loder and Bruce Wyatt, Messrs. Hobbs and Sola, poured forth their harmonious lays to a very select audience—Mr. Lindley played a *fantasia* in his usual style, and Miss D'Egville a Thalberg piece with "good emphasis and discretion." Mr. Charles Blagrove conducted. It is to be feared that the Messrs. Wrights, the *entrepreneurs* on this occasion will have no reason to congratulate themselves on the result, but the truth is, people are growing sick of pianoforte concerts: and Brighton, though scarcely ever so full as at this moment, has been somewhat satiated with flying music of late.

LIVERPOOL—Oct. 10.

Mr. Wilson has created a great and just sensation here—during fourteen successive performances of his illustrations, he has drawn together all the lovers of song and unaffected vocalization, and has reaped a merited harvest of applause and remuneration. No series of entertainments have been so attractive in Liverpool for a very long period.

MANCHESTER, October 12th.

The good folks of this place have been highly gratified by two entertainments, given here by Mr. Wilson—a lecture on Scottish music on Tuesday last, and the "Adventures of Prince Charles" last evening—both of which attracted very numerous audiences, who expressed their delight and approbation by loud and long applause. Mr. Wilson was in excellent voice, and his delivery of the oral, as well as the vocal portion of his laborious task, evinced great intelligence, not inferior to his acknowledged professional skill, while his modest and unassuming deportment gave a most gratifying finish to the whole.

BOOTLE, October 12th.

(From our own Correspondent.)

A concert was given on Tuesday morning last by Mr. Sharp, who engaged Miss Fanny Russell, and Mr. W. H. Weiss—the former sang Weber's difficult scena, "Softly sighs," and Haydn's, the "Mermaid," in a manner which drew down immense applause from a very numerous and elegant audience. Mr. Weiss gave Calcott's fine song, "The last man," with great energy and expression. Mr. Elliot played a solo on the violin with much finish and brilliancy, and was very warmly applauded—on the whole, this concert was a great treat to the lovers of music in Bootle; and it is pleasant to state, that Mr. Sharp was rewarded for his trouble and expense in engaging such accomplished artists.

RICHMOND, SURREY—Oct. 10.

The Musical Conversation of this town have commenced the third season. The decease of their late talented leader and president, Mr. Richard Platt, have caused the managing committee to engage

Mr. John Marshall, to lead the band, and the choice of president of the Society, has fallen upon Mr. W. Etherington. The first meeting took place on the evening of Wednesday, the 5th instant. The *Sinfonias* (Haydn, No. 1., and Mozart, No. 2.) were given with much spirit, by a Septett Band. Hummel's difficult Quintett in E flat minor, was admirably performed by Master Edward Martin, (a youth of great promise,) at the Pianoforte; Mr. Marshall, violin; Mr. J. Etherington, viola; an amateur, violoncello; and Mr. C. E. Storm, double bass.

The vocal department was very creditably sustained by amateurs. The gem of the evening was Haydn's beautiful Quartett, (No. 31, in Mouro May's edition) most charmingly executed by Messrs. Marshall, W. Etherington, J. Etherington, and an amateur.

Miscellaneous.

CONCENTORES.—This Society, which was established in 1798 with a view of promoting vocal compositions in parts, especially glees, has come to a resolution to dispense with dining, when it meets in the future, and to regale the members and their friends with tea and coffee instead. Hitherto, the chairman of the day has had a round sum to pay; for, in order to get his compositions sung, he was obliged to invite several vocalists, and frequently two or three visitors, so that the "feast of reason and the flow of soul" became a very serious matter.

MISS CUBITT.—The Melophonic Society has presented Miss Cubitt with an elegant gold chain, in testimony of the services rendered by her to the institution, on various occasions.

MORE CLASSICAL CONCERTS.—We have heard it whispered, that several influential members of the musical profession intend to give a series of concerts, on a very extensive scale, at the St. James's Theatre; it is to be a speculation, which every individual engaged will feel it his interest to promote. Compositions of the highest class will be performed by a powerful orchestra, complete in every department; let us hope that the productions of native talent will not be wholly overlooked.

WORCESTER CHORAL BRIGADE.—We have the pleasure to continue our list of six-pound paid amateur chorus singers, who figured in the orchestra at this celebration—satisfied that they will be proud of the notoriety we thus afford them, and that they will gratefully appreciate our motives:—Mr. W. Wilton, bookbinder, Bream's Buildings, Chancery Lane—Mr. H. Cushing, coach-builder—Mr. W. Daniels, hatter—Mr. W. Engledon, printer—Mr. Marr, exciseman—Mr. W. Seear, clerk at Broadwood's—Mr. G. Allen, coachchaser—Mr. J. Price, shoemaker—Mr. W. Price, shoemaker—Mr. R. Taylor, excise-officer—Mr. W. Grice, tailor—Mr. Southgate, bricklayer—Mr. C. Tett, paper-hanger—Mr. S. Tett, paper-hanger—Mr. T. Davies, hatter—Mr. Hill, ladies' shoemaker—Mr. J. T. Hill, sign

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THEATRE ROYAL, COVENT GARDEN.

Rossini's Opera of
SEMIRAMIDE

Will be repeated every Tuesday, Thursday, and Saturday.

This Evening, Thursday, October 13th, will be performed (6th time) an English version of Rossini's celebrated grand serious Opera,
SEMIRAMIDE.

With entirely new Scenery, Dresses, and Decorations. Semiramide, by Miss A. Kemble; Arsace, by Mrs. Alfred Shaw, from the principal Theatres of Italy, her sixth appearance on the English stage. Assur, Mr. Giubilei; Oro, Mr. Leffer; Idreno, Mr. Travers; Shade of Ninus, Mr. J. Bland.

After which (for the 3rd time) a new Farce, called **COUSIN LAMBKIN.** The Characters by Mr. Bartley, Mr. Harley, Mr. Walter Lacy, Mr. W. H. Payne, Miss Cooper, Miss Lee, and Mrs. Humby. To conclude with **DEAF AS A POST.**

Gretry's Opera of **RICHARD CŒUR-DE-LION**, as recently produced in Paris, with the additional orchestral accompaniments, by Adolphe Adam, will be performed to-morrow, Monday, and Wednesday.

Miss Adelaide Kemble will perform every Tuesday, Thursday, and Saturday, until Christmas, when she will finally retire from the stage.

The Box Office in Hart Street is open daily from 10 till 4.

ROYAL POLYTECHNIC INSTITUTION.

THE COLOSSAL ELECTRICAL MACHINE,

exhibiting the varied and beautiful phenomena of Electric Light, the Aurora Borealis, &c., is shown daily at three o'clock, and at eight in the evenings. Three excellent specimens of Machinery have just been completed, and are now at work by steam-power, in the **HALL OF MANUFACTURES.** Calotype Portraits taken daily by Mr. Collier.

The Weekly List of **POPULAR LECTURES**, delivered by Dr. Ryan, Professor Bachhoffner, and the other Lecturers, with the appointed hours for each, is suspended in the Hall. The fine Exterior of **ST. PETER'S AT ROME**, and the Interior of the **CHAPEL OF ST. HELENA**, at Jerusalem, the latter after Mr. Roberts, R.A., (published by Mr. Moon, are amongst the latest additions to the enlarged Dissolving Views.

The **ORRERY**, **DIVING BELL**, &c. &c. To the Cosmographic Views, shown in the evenings, a beautiful addition has just been made. Conductor of the band, Mr. Wallis.—Admission, One Shilling. Schools, half-price.

ARTIFICIAL ICE. COLOSSEUM, REGENT'S PARK.

OPEN EVERY DAY from Ten till Dusk.

THE PROPRIETOR has the honour of

announcing to the Public that he has secured for a short period, and is now open, that extraordinary novelty and wonder of the day, the **ARTIFICIAL ICE**, on which skaters may be seen performing their elegant evolutions amidst Alpine scenery covered with snow and hoar-frost. This ingenious patented discovery is added without additional charge to the already attractive exhibition of the Swiss Cottage, Conservatories, Marine Grotto, &c. Admission One Shilling.

N.B. Gentlemen desirous of skating are requested to bring their own skates with them. The Panoramas of London, the Saloon of Arts, Death of Nelson, Ascending Room, View from the summit of the building, as usual.

HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cot; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Langue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admission 1s. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame Tussaud & Son's Bazaar, Baker-street, Portman-square.

VOCAL CLASSES.

CLASSES UPON MR. BENNETT'S SYSTEM of Part and Sight Singing, as expounded in his Public Lectures, are now in course of formation.

Class No. 1, for **LADIES**, will commence on Tuesday, the 18th inst. at twelve o'clock—and a class for **GENTLEMEN**, the same day, at five o'clock.

Tickets, price one guinea and a half, which will admit the bearer to Thirty successive class lessons, to be had of Mr. Bennett, at the Academy, 21, Charlotte Street, Portland Place. A Prospectus, containing regulations, may also be procured as above, and at the various Music Warehouses.
Oct. 4th, 1842.

SUBSCRIPTION CONCERTS.

Season 1842.

First Performance.

HANOVER SQUARE ROOMS.

Wednesday Evening, October 26, 1842.

To commence precisely at Eight o'clock.

PART I.

Leader, Mr. F. CRAMER. Organ, Mr. TURLE, (Organist of Westminster Abbey.) Conductor, Mr. G. F. HARRIS.

1. Grand Sinfonia, (Pastorale).....*Beethoven.*
2. God save the Queen, by the following distinguished Artists: Misses Birch, Rainforth, Bassano, Cubitt, Steele, Marshall, and Solomons; Messrs. Young, J. Bennett, Horn-castle, W. Harrison, Reeves, Streeton, Giubilei, Weiss, W. Seguin, and H. Phillips; and Chorus.
- Aria, Mr. W. H. Weiss, "Pro peccatis".....(*Stabat Mater*).....*Rossini.*
- Song, Miss BASSANO, "Where the bee sucks".....*Dr. Arne.*
- Quintet, Miss BIRCH, Miss BASSANO, Mr. J. BENNETT, Mr. WEISS, and Mr. PHILLIPS, "Sento oh Dio".....(*Costi fan Tutte*).....*Mozart.*
- Recit. Mr. MANVERS, "Deeper and deeper still," and Air, "Waft her angels".....*Handel.*
- Grand Concerto, Pianoforte, Madame DULCKEN. With full Orchestral Accompaniments...*Dr. F. Mendelssohn.*
- Cavatina, Mrs. ALFRED SHAW.....(*Gli Arabi nelle Gallie*).....*Pacini.*
- Recit. Mr. J. BENNETT, "Divine Andante." Duet, Mr. J. BENNETT and Mr. PHILLIPS, "To arms." Chorus, "Britons strike home".....(*Bondage*).....*Purcell.*
- Aria, Miss BIRCH, "Gratias agimus," Clarinet Obligato, Mr. LAZARUS.....*Gagliardi.*
- Grand Double Chorus, "He gave them halibones." (*Israel in Egypt*).....*Handel.*

Between the Parts, Mr. John Parry will sing one of his favourite songs.

PART II.

Leader, Mr. WILLY. Organ, Mr. TURLE. Conductor, Mr. G. F. HARRIS.

- Overture.....(*Guillaume Tell*).....*Rossini.*
- Septet, Miss RAINFORTH, Miss BASSANO, Messrs. Young, J. BENNETT, MANVERS, W. H. WEISS, and PHILLIPS, and Chorus, "Hear, O hear the Simple story".....(*Pirates*).....*Storace.*
- Duet, Miss BIRCH and Mrs. ALFRED SHAW, "Vaghi Colli".....*Proserpina.*
- Song, Mr. PHILLIPS, "Revenge! Revenge! Timotheus cries." Trumpet, Mr. Harper.....(*Alexander's Feast*).....*Handel.*
- Song, Mr. J. BENNETT, "In native worth".....(*Creation*).....*Haydn.*
- Scena, Miss RAINFORTH, "Ocean, thou mighty monarch".....*Weber.*
- Military Symphony, Song, Mr. MANVERS, and Chorus "Come, if you dare".....(*King Arthur*).....*Purcell.*
- Solo, Violin, Mr. WILLY; composed for the Society of British Musicians, by.....*E. Perry.*
- Glee, Messrs. YOUNG, J. BENNETT, MANVERS, and PHILLIPS, "My pockets low and taxes high".....*Webbe.*
- Song, Mr. PHILLIPS, and Chorus, "Haste thee Nymph".....(*L'Allegro*).....*Handel.*

Books of the Work Sixpence each.

The Chorus will consist of the whole of the Members of the London Professional Choral Society.

The Pianoforte on this occasion will be Collard and Collard's Patent Grand, distinguished by the name of Repeaters.

Herr MÜHLENFELDT, (The celebrated German Pianist is engaged, and will play a Grand Concerto by Beethoven at the Hanover Square Rooms on Monday, November 21st.

Non-Subscribers' Tickets, 4s. Ditto to admit two 7s. Can be had of all the principal Music-sellers throughout the Metropolis, and of Mr. J. Urcott, Hon. Sec. 10, Augustus-square, Regent's Park.

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